DANCE DIGEST

america's pocket-size magazine of dance

JUNE 1960 — 35 Cents

Read About:

California's Proposed Legislation

To Control Dance Studios

HERE'S A RECORD

SUCCESS AT 35: RETIREMENT AT $30,000 A YEAR
★ HOW TO BECOME FINANCIALLY INDEPENDENT
★ HOW TO RETIRE AT THE AGE OF YOUR CHOICE
★ HOW YOU CAN SUCCEED
★ HOW TO SELL YOUR WAY TO THE THINGS YOU WANT
Earl Nightingale
Gives You...
"THE STRANGEST SECRET"

THAT COULD CHANGE YOUR LIFE!

YOU can gain Success, Happiness and Financial Independence . . . When You Learn and use . . . . .

"THE STRANGEST SECRET"

Mr. Earl Nightingale, a very unusual young man, was able to retire at thirty-five with an annual income near $50,000, because of a discovery he made following years of research and study. Starting as many men did after World War II, without position or income, he has founded and heads three corporations; in addition he rocketed an insurance agency from last place to sixth place in the nation in just 12 months, with one our country's leading companies.

Since his retirement in 1956, Mr. Nightingale has recorded the key to these unusual abilities on a ten inch LP 33-1/3 rpm record he calls. **"THE STRANGEST SECRET IN THE WORLD."** He tells how you may put this "secret" to work for **yourself** with full instructions. Once you know, understand and practice this secret of success . . . virtually **NOTHING** can prevent **your** success!

Some of America's leading business and insurance executives have called the contents of this record "the greatest blueprint for building achievement we have ever used." Salesmen report tripling sales, after learning "The Strangest Secret in the World."

You can't lose a penny with this unusual money-back guarantee. This great LP is available to you for only $4.95 even though it sold for $15.00 per copy before being offered by mail. If this record does not show you how you can improve your life, then return the record within 5 days for your full money-back. When you follow the methods outlined in this record it can be the most profitable investment you ever made—we are **sure** of it!

SPECIAL NOTE TO: **Dance Teacher Organizations, Chain Dance Schools, etc.**

"The Strangest Secret in the World" should be a permanent part of your library. Its inspirational, uplifting message can be of illimitable help to anyone who hears it.

Take our word for it, **"The Strangest Secret in the World"** will become the most sought after, the most talked about Self-Help item in your organization's library. Why not order your copy **NOW!**

DANCE CRAFT
376 Almaden Avenue
San Jose 10, California ***Telephone:*** **CYpress 7-3084**

Please send my LP 33-1/3 record, **"The Strangest Secret in the World,"** by return mail. Enclosed is my remittance of $4.95, plus 30 cents for Postage & Handling, a total of $5.25. (Originally sold for $15 before being offered by mail.) I understand that if I'm not satisfied I may return the record within 5 days (in good condition) and my money will be refunded.

Check..... Money Order..... Sorry, no C.O.D.'s.
(California residents please add 4% tax.)

Name.....

Address.....

City..... Zone..... State.....

DANCE DIGEST

VOLUME 10 MAY 1960 35 CENTS NUMBER 5

ADVERTISERS

ASSOCIATIONS

9 Cecchetti Council of America
15 Chicago National Association of Dance Masters
10 Dance Masters of America Club 13

CONVENTIONS, ETC.

21 Al Gilbert's West Coast Dance Festival
26 Associated Dance Teachers of Southern California
17 Dance Educators of America
22-23 Dance Masters of America,
19 Jack Stanly
13 National Academy of Ballet
21 Ballroom Arts Festival, 1960

MISCELLANEOUS

39 Alan Howard (Guest Teacher)
28 Jay Dance Notation
35 Dance Studio For Sale

RECORDINGS, DANCE

28 Choreo Records
39 Headliner Records
37 Russell Records
27 Statler Records
15 Stepping Tones

ROUTINES BY MAIL

35 Eva Varady

SUPPLY HOUSES, THEATRICAL

37 A & L Theatrical Co.
35 Art Stone Dance Supplies
17 Capezio
27 Lew Serbin Dance Art Co.
24 Selva & Sons

INDEX

4 Dance Contests Are Exciting
Aubrey Haines

9 The Dance In New York
Bill Hooks

11 I Protest
Jeff Jeffreys

16 Our Readers Write

17 Verse
Lyn Dellis

18 On The Cover

21 Cartoon
Dunnett

25 Blankenship Grand Ball
(Candid photos)

29 Highlights From Legislative Hearing on Proposed Control of California's Dance Studios

36 Dance Teachers' Associations

41 Know Your Ballroom Dancing
Thomas & Rogers

Editor . . . . . Gordon Keith
Associate Editor . . . . . Barbara Henson
Feature Editor . . . . . David Storm
London Editor . . . Peter Craig-Raymond
Advertising Manager . . . . . S. J .Paul

DANCE DIGEST MAGAZINE is published monthly (except August) by **DANSTAR PRESS** at 376 Almaden Avenue, San Jose 10, California. (Fifty miles south of San Francisco.) Second Class Mail Privileges authorized at San Jose, California. Copyright 1960 by **DANSTAR PRESS.** All rights reserved. Contents of this magazine may not be reproduced in whole or in part without written permission from the copyright owner. Single copy 35 cents. Yearly subscription $3.50 **(11 issues).** Two years $6.00 (22 issues). Three years $7.50 (33 issues). Add 50¢ a year for **Canada,** 75¢ a year elsewhere. **DANCE DIGEST's** circulation is **NATIONAL.**

DANCE CONTESTS ARE EXCITING

Aubrey B. Haines

A capacity crowd of 17,602 persons fills New York's Madison Square Garden to witness the finals of the Harvest Moon Ball. The house lights are dimmed, the spotlights focus on the American flag, and an impressive voice announces over the loud-speaker system, "Ladies and gentlemen, our national anthem." Thus the largest and most colorful annual ballroom dance competition in the United States begins.

Sponsored by the New York *Daily News* Welfare Association under the guidance of William R. Fritzinger, this contest has become one of the most spectacular ballroom dance events in the world. On the program are hopeful amateur dance teams, along with a grand array of professional dancers. The usual master of ceremonies is Ed Sullivan, the well-known television personality.

Those teams that are successful in the semifinals of their own area are ready for the finals at the Harvest Moon Ball. Before they appear publicly in New York, the finalists gather for an afternoon of practice so that the couples may become familiar with the dance floor and the dancing tempo. The teams meet Sullivan and watch the guest artists rehearse their performances. Then that evening they dress, line up for the Grand March, and appear when their division is called for.

To amateur dancers who take the fox trot, waltz, and rumba so seriously that they practice for years to perfect every step, the highest of all honors is a first prize at the Harvest Moon Ball. Usually the finals consist almost altogether of disciplined, experienced competitors. Many of them have entered the competition ever since it was first held in 1935. However, by 1950 younger dancers began appearing in the finals. Four teen-age couples, coached by Instructor Phil Jones in Stamford, Connecticut, reached the finals. One pair, 16-year-old Nancy Charleson and 17-year-old Dicky Robertson, were about the youngest team to reach the finals until then. The minimum age limit is 16.

All summer long Nancy and Dicky practiced together, polishing their most intricate routines. They passed the semifinals with no difficulty, but the nervous tension and excitement of Madison Square Garden overcame them. Frightened at the possibility of slipping, of bumping into another couple (the worst error of all), or of being crowded out of the judges' sight, they grew tense and concentrated too grimly. As a result they lost out.

Nancy's $40 evening dress, made by her mother, seemed insignificant beside the ornate gowns worn by many of the older female cntestants. But, though Nancy and Dicky won no prizes, they had the most exciting night of their lives and cheerfully returned to Stamford, full of confidence. They planned to begin practicing for next year's competition as soon as Dicky got through a gigantic school job. Having talked in history class the previous week, he had to write out the whole Constitution of the United States 20 times!

During the late summer 100 or more teams of amateur ballroom dancers invent new ideas and novel combinations with which to win the attention of the judges. The finalists, consisting of stenographers, factory workers, grocers, and housewives, come from every walk of life. Their common tie is their devotion to ballroom dancing and their willingness to spend long hours in practicing their steps.

The labor that goes into preparation for these competions is astounding Long hours of study, coaching, and practice in ballrooms, rented studios, and living rooms are followed by suffering the frustrations and mental anguish of preliminary contests, eliminations for many couples, and at last the glory of appearing in the finals. The winners usually receive a short professional engagement in a night club or on television or a cash prize of some kind. But the big prize is the prestige of having won in the Harvest Moon Ball.

The jitterbug, for which a separate prize is awarded, is traditionally the wildest of the evening. Here a premium is placed on acrobatics. The average dancers do not compete in the jitterbug division, preferring to reserve it for the teen-agers, who seem most adept at and intrigued by it. In the jitterbug competition anything goes. The girls slide between their partners' legs and fly over their heads. landing in the most unpredictable positions, Repeating such antics many times, they work themselves up into such frenzy that the dance comes to an end through sheer exhaustion of the participants. Though jitterbug dancing may be questioned as an art form, it adds Repeating such antics many times, they work themselves up into such frenzy that the dance comes to an end through sheer exhaustion of the participants. Though jitterbug dancing may be questioned as an art form, it adds excitement to an already dramatic evening.

In the 1953 Harvest Moon Ball the tango competition appeared to strike a more responsive chord than previously with the audience. The applause of the crowd seemed fervent, especially for a typical Argentine variation known as the Gaucho Swivel.

In 1957 a colorful array of competitors performed the fox trot, waltz, tango, and rumba, with extra events in polka and rock 'n' roll. That year, besides money and gift certificate prizes, the winners were awarded with an engagement on the Ed Sullivan television program.

Besides the contestants, big-name professional dancers appear each year at the Harvest Moon Ball. In 1957 dancers on the entertainment portion of the program included Mata and Hari in their "Carnegie Hall" satire and the Mambo Aces, who featured a "Meshugena Mambo" as seen in New York's Palladium Ballroom and a "Middle-Aged Mambo" after the style performed in Miami Beach.

The 1958 Harvest Moon Ball brought tears to the eyes of a middleaged man when the first polka couples broke into their youthful rhythms. Another highlight brought a roar of applause when four elegant young couples

danced the tango.

The careful observer can detect that certain couples are perfecting their steps for the finals in ballrooms throughout the nation. At the Aragon in Chicago and at New York's Roseland couples come night after night to improve their techniques. Many of the couples who dance there regularly are preparing for dance contests. They can be distinguished from the others by a style more fluid than one customarily finds in hotels, night clubs, or the small floors of restaurants.

The competition dancer performs differently from the usual ballroom dancer. He must demonstrate to the judges and to the audience that he can dance. As a result he must put on a performance, displaying himself and his partner as masters of intricate steps and patterns.

The competition dancer learns to move in much larger patterns and with smoother movements than are necessary on the typical ballroom floor. This becomes possible in competition dancing when no more than a half-dozen couples are on the floor at once. No contest dancer could hope to attract the judges' attention by performing a fox trot, for example, as it is customarily done in the typical ballroom. Hence he works up a fox trot with long, gliding, running steps, since the basic "side-close" does not lend itself to drama, color, and excitement. Outside of the spectacular steps the dancers work up in the fox trot, there is, unfortunately, little originality. While the fox trot may be the closest thing America has to a common national dance, its steps are the least colorful in competition.

The typical ballroom floor offers relatively little in intriguing, smooth dancing. But the performances at a national ballroom competition are a joy to watch. The steps and patterns are interesting, varied, and appeal to one's sense of aesthetics. The girls, dressed in skirts with 20 or more yards of material, hold them out at arm's length as they whirl, and the effect is almost intoxicating for the audience as well as for the participants.

Unquestionably the finals at Madison Square Garden present a dazzling spectacle. The sight of so many beautiful dancers, the lights, the colors, the music, and the crowd is thrilling. But, while New York's Harvest Moon Ball is best known throughout the land, many other ballroom competitions are held annually. New York also has a Park Department Contest, Chicago has a Harvest Ball, and there are competitions on the West Coast, in the Middle West, and in the South. In England, where several hundred contests are held annually, interest in ballroom dancing is such that it is estimated one out of every ten persons there goes dancing each week.

Before annual ballroom contests as we know them began, ballroom marathons were held throughout America. Here the contest was not one of ability but of endurance. Scores of couples wore themselves out mentally and physically and endangered their health for paltry sums that were offered the couple who could remain on the dance floor the longest. Such marathons do not come in the class of the dance contests that are held today. They are a story within themselves.

Less spectacular but no less devoted are the dancing enthusiasts who comprise the National Smooth Dancers. Two decades ago a number of ballroom dancers held an informal meeting in Los Angeles. Bound together by a common love of good ballroom dancing, they agreed that the jitterbug was a menace and a frustration to other dancers on the floor.

"We ought to organize a group of 'smooth' dancers!" one of them suggested. Though he did not mean the title seriously, a better name for such

FOUR NEW BALLETS ANNOUNCED BY ROYAL BALLET FOR METROPOLITAN OPERA SEASON

Four new productions, including two full-length ballets, will receive American premieres when The Royal Ballet (formerly Sadler's Wells) returns to America for its first visit since 1957. In response to numerous requests, the entire schedule of the four-week season beginning September 11th at the Metropolitan Opera House was announced yesterday by Impresario S. Hurok.

First of the new ballets to be performed will be Frederick Ashton's new, full-length version of "La Fille Mal Gardee," on September 14. Its premiere last Jan. 28 at the Royal Opera, Convent Garden, with Nadia Nerina and David Blair in principal roles, won a huge ovation from the public and the critics. The "oldest ballet in the repertory" is currently the Royal Ballet's biggest box-office hit. The music by Ferdinand Herold was adapted and edited by John Lanchbery, who will be with the company next season as principal conductor. Osbert Lancaster is the designer.

On September 21st, Mr. Ashton's version of "Ondine" will receive its American premiere. After its world premiere in 1958 with Dame Margot Fonteyn and Michael Somes in leading roles, there were 25 curtain calls. The original score was composed by Hans Werner Henze. Lila de Nobili designed the sets and costumes.

Choreographer John Cranko will be represented by his strongly dramatic one-act ballet "Antigone," which has a specially commissioned score by Mikis Theodorakis, the young Greek composer, and designs

---

an organization could not be thought of. Hence the group soon called themselves the National Smooth Dancers, Incorporated. Today the organization numbers more than 800 members in Santa Monica, Sonoma, Fallbrook, Lakewood, San Jose, Fresno, San Diego, Oakland, and San Francisco. It is even claimed that one member, now in his 80's, takes the title of the organization so seriously that he can actually dance while carrying a full glass of water on his head without spilling it!

Though they are known as the *National* Smooth Dancers, the organization still does not have members outside California, even though it has received applications from groups in several states who would like to join.

The members gather weekly to dance. Once a month they are given a group lesson by a teacher-specialist in smooth dancing. Memorial Day finds members from all over California gathered at Fresno, while Independence Day finds them in San Francisco for annual conclaves. Here interchapter contests are held. None of the members is a professional dancer, although some of America's finest contest dancing occurs at these competitions. A few dance teachers are members of the National Smooth Dancers, but competitions are limited to non-professional members.

Dance teachers may debate violently as to the relative merits or demerits of dance contests. But it must be admitted that the contests have increased considerably the general public's interest in ballroom dancing as well as improved standards among the competitors. When the contests began about a quarter of a century ago, the average competitor found it difficult to keep in step even with a simple waltz. Today, however, he is likely to perform well the most intricate maze of a Viennese waltz. •

by Rufino Tamayo, the Mexican artist.

The fourth new work, which will be premiered at the same time as "Antigone," on October 1st, is a new version by the brilliant young British choreographer, Kenneth MacMillan, of Igor Stravinsky's fairytale ballet, "Baiser de la Fée." The production was designed by the young Australian artist, Kenneth Rowell. It received its premiere at the Royal Opera House last month to wide acclaim.

The Met season, ending on October 9, will also include four of the most popular classics from the Royal Ballet repertory. They are the full-length "Sleeping Beauty," which has launched four of the company's five engagements here since 1949. Again, the Met curtain will rise on Oliver Messel's lavish sets at the Gala Premiere on Sept. 11. On Sept. 15 the full-length "Le Lac Des Cygnes" (Swan Lake) will re-enter the repertory.

The full-length "Giselle," last performed here by the Sadler's Wells Ballet in 1953, will return to the repertory in Nicholas Sergeyev's version, designed by James Bailey.

The repertory is completed by "Les Sylphides," re-created for the Royal Ballet by Serge Grigoriev and Liubov Tchernicheva. It features decor after the designs of the late Alexandre Benois with the Chopin score orchestrated by Gordon Jacob.

The company will again be headed by Dame Margot Fonteyn, who will appear in her new status as Guest Artist. The contingent of ballerinas includes Nadia Nerina, Svetlana Beriosova, Anya Linden, and Annette Page.

The male contingent features Michael Somes, Brian Shaw, Alexander Grant, David Blair, Bryan Ashbridge, and Donald Macleary.

Dame Ninette de valois, director of the company, and Frederick Ashton, associate director and principal choreographer, will return with the troupe for the 20-week tour which will take it to 29 cities across the United States and Canada. Included on the itinerary are Cleveland, East Lansing, Denver, Seattle, Vancouver, Portland, San Francisco, Los Angeles, Atlanta, Detroit, Toronto and Baltimore.

The complete schedule follows:

FIRST WEEK

Sept. 11 & 13—"Sleeping Beauty."
Sept. 14—"La Fille Mal Gardée" (Premiere).
Sept. 15—"Le Lac des Cygnes."
Sept. 16—"La Fille Mal Gardée."
Sept. 17, Mat. & Eve.—"The Sleeping Beauty."
Sept. 18, Mat. & Eve.—"Le Lac des Cygnes."

SECOND WEEK

Sept. 20—"The Sleeping Beauty."
Sept. 21—"Ondine" (Premiere).
Sept. 22—"La Fille Mal Gardée".
Sept. 23—"Ondine."
Sept. 24, Mat. & Eve.—"La Fille Mal Gardée."
Sept. 25, Mat. & Eve.—"Ondine."

THIRD WEEK

Sept. 27—"Le Lac des Cygnes."
Sept. 28—"Ondine."
Sept. 29—"The Sleeping Beauty."
Sept. 30—"Giselle."
Oct. 1, Mat. & Eve.—"Baiser de la Fée" (Premiere), "Les Sylphides," "Antigone" (Premiere).
Oct. 2, Mat. & Eve.—"Le Lac des Cygnes."

FOURTH WEEK

Oct. 4 & 5—"Giselle."
Oct. 6 & 7—"The Sleeping Beauty."
Oct. 8, Eve. (no Mat.)—"La Fille Mal Gardée."
Oct. 9, Mat. & Eve.—"The Sleeping Beauty."

the DANCE in NEW YORK

a series of reviews

by Bill Hooks

MARVIN GORDON CONCERT BALLET CO.
Presented by:
BALLET WORKSHOP
Master Institute Theatre
March 18, 19, and 20th

The Ballet Workshop, a newly formed showcase for young choreographers, presented the Marvin Gordon Concert Ballet Company along with guest choreographers Karen Kanner and Anthony Basse.

Mr. Gordon's works proved the highpoints of the program, and these his *Minstrels* easily took first position. In his reconstruction of a band of dancing, singing and instrument-playing minstrels of the 13th Century, Mr. Gordon has captured the full flavor of the period, in all its brilliance and light as well as its comberness and shadow. On the brighter side, Flo Peters delighted the audience with her interpretation of a fair damsel, the object of a mock duel between two suitors, charmingly played by Edilio Ferraro and Fabian Stuart. Thomas Cahill moved the audience to applause with his technically brilliant rendition of a comic drummer-boy. The darker moods were beautifully sustained by the contrasting Madonnas—the Mad Madonna danced by Irene Clark and the Miraculous Madonna ecstatistically performed by Jill Taft. The entire work came to a unified focus from every direction. costumes, decor, music and dance; and as such truly deserves a rank of the highest artistis merit.

In *Parlour Game* Mr. Gordon was fortunate in casting Shirley Brough-

Cecchetti Council of America

Summer National Seminar—July 10-14, 1960
The Student Normal School—July 6-9, 1960

PARK SHELTON HOTEL—Detroit, Michigan

For information write: Gertrude Edwards Jory, Principal,
417 W. 9th Street, Royal Oak, Mich.

ton in the leading role of the Hostess who plays her last social chance at contact with people and reality in the formal frame of a bridge game. Miss Broughton has all the accoutrements for bringing a full blown characterization to such a meaty role. Her intensity of performance and dramatic projection were indeed excellent and brought to the work a suspense and excitement which were first rate. She was ably supported by Gene Ge Bauer, Robert Du Mee, Jill Taft and Lois Rosner.

Mr. Gordon's third ballet was a three-part abstract dance, entitled Triptych, to music by Vivaldi. It was given a polished performance by three couples: Dorothy Krooks with Marvin Gordon, Lucy Venable with Gene de Bauer, and Marie Adair with Fabian Stuart. The most memorable moments emerged in the second section in which Lucy Venable brought a gentle and lovely quality to a role characterized by "sweet sadness." Other praiseworthy moments were evidenced in the striking pictoral quality of Marie Adair in an arabesque and Dorothy Krooks in lyric flight in an elevated adagio lift.

Karen Kanner's work, *Vistas*, was a charming miniature which caught a fleeting mood of yearning and pathos. These qualities were beautifully portrayed by Beth Brunberg who danced the solo roles. She was nicely partnered by John Lankston.

Anthony Basse created a long and rather involved story ballet about a mask seller and the happiness resulting from the wearing of the purchased masks. The work's principal attraction was the costumes and decor.

The Ballet Workshop is to be highly commended as an organization not only for providing a frame for viewing works by young choreographers but of three performances instead of the usual nerve-racking one-shot affair.

DON'T FOLLOW THE LEADER—
JOIN THE LEADER!

★

Become a member of

DANCE MASTERS OF AMERICA

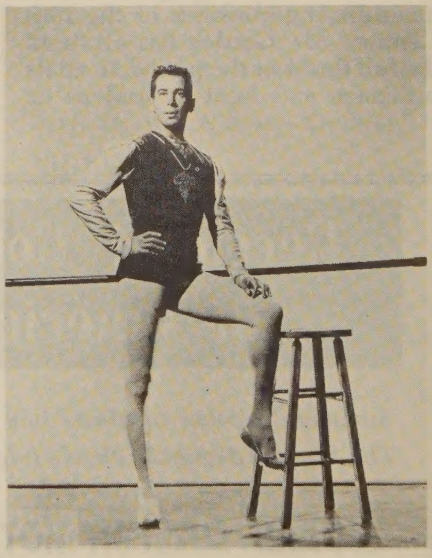
— California Club 13 —

(A National Organization of Certified Teachers)

For Additional Information,
Please Write or Telephone

Heston Beaudoin, *Secretary*

464 Colorado Avenue
Palo Alto, California
DAvenport 3-0966



Alan Howard of Ballet Russe will conduct special ballet classes this summer at San Francisco Academy of Ballet, 2121 Market St. in San Francisco. Mr. Howard recently completed a 6½-month tour with Ballet Russe.

I PROTEST

By Jeff Jeffreys

I feel the time has come when "American Style" dancing should be vindicated! There has been much controversy since the first article appeared in another dance publication in December of '56 by Mr. Valvasori introducing "English Style" or "International Style" ballroom dancing to the United States. I am a firm believer in the democracy of dancing I, and my associates are always willing to accept new steps and routines in our competition or exhibition style of dancing. But . . . not to the exclusion of all our own (American Style) beloved steps and routines.

For many years I have been a dance instructor and choreographer. and sometimes both, with famous dance teams such as Antoine and Antoinette, Norton and Patricia, Yvonne and Wayne, Don and Beverly, Faye and Gordon, Curtis and Claire and many more. I feel, therefore, that I qualify as a judge of dancing.

The aforementioned teams were at one time amateur ballroom dance contestants. They have gained recognition as professional dancers throughout the United States as well as in other countries of the world. Yet, to quote an English dance team, "American style dancing requires no muscle control and as a consequence lacks flow and smooth movement." Without muscle control these dance teams would not have achieved success in their chosen field, professional dancers, in our American style of rhythm, grace and interpretation.

The American style of dancing differs from the English. The American dancer can use his own interpretation (to fit his individual personality) of feeling and rhythm of the music in our basic dance steps, whereas the English are regimented to a set pattern of steps and movements. They have no personal self-expression. Our dancers can dance to any tempo and follow the rhythm of the music with freedom of motion. Again, the regimentation of the English style *limits the music* to which they can dance.

To break down some of the steps: What makes it English? The "Whisk" is the American Peabody, which means twinkle toe. We have done this for 40 years from our own one-step. The Dipsy Doodle is what our grandparents called the American "Toddle." The Fish Tail is the Progressive Terrace. The Fallaway is taken from the South American

Jeff Jeffreys with partner, Bertie.

Tango. We use this in our version of the Latin Tango. The Fox-Trot, which is completely our very own was given some disparaging remarks by Mr. Alex Moore. What does this boil down to? *The English steps are not new.* The *only* thing that makes for a definite English styling is the off-beat timing. Therefore, the majority of the time, the English are out of phrase with the music.

"Now, we hear of the "English Tango." One may say the English version of the Tango but not "English Tango." The Tango originated in Argentina. This is the real Tango. We, in America, say we do Latin American dances. It is *never* referred to as the United States Tango or United States Rumba, we say Cuban Rumba. We try to learn our dances from their original sources; the Tango from Argentina, the Rumba from Cuba, the Samba from Brazil, the Lambeth Walk from England (from all I can gather, this is the only dance England has given the world). This, then, is what should be called International Style, the combinations of rhythm and dance patterns from all over the world.

Why, then, should the English "International Style" be the one basis used to judge all of the competitive teams? I repeat, are we not members of the International race? There is much international styling in our American dance. The English do one style only. Let us see teams from England that have become as well known as our Fred and Adele Astaire, Gower and Marge Champion, Veloz and Yolanda . . . all trained by American choreographers and all internationally known. These teams all dance with the freedom of self expression—our American policy. This is why so many of us find it hard to think of the English style as International.

When there is a champion in America in any competitive field, dancing included, that champion has individual recognition until defeated. You may be a champion today and an ex-champion tomorrow. Now then, can there be so many world-champion English dancers as have been recently introduced to the United States? There are no "Olympics" or world-wide contests.

I do believe that all prospective or present dance teachers should be certificated and required to take a yearly examination and that progress by each teacher should be shown every year. Basic steps should be set down in writing and adhered to by every teacher. For those who wish to further themselves and their pupils instruction from a certified choreographer should be obtained.

If "International" dancing contests are to be held they should be "free-styling" after the entrants have demonstrated their ability to perform the basic steps, including turns, at the beginning of each dance contest. Ability should be judged on timing, rhythm, phrasing, posture, animation and attire. The judges would be selected from the various countries represented.

In closing, let me quote Mr. Donald Duncan, editor Ballroom Dance Magazine, "America, even in the field of dancing, is a democracy."

SCHOOL OF BALLET REPERTORY

Thalia Mara and Arthur Mahoney, directors of the School of Ballet Repertory, are happy to announce that Thomas Armour will be the guest teacher for their summer course, July 11th through July 22nd. Mr. Armour, celebrated American ballet teacher, is director of the Miami Civic Ballet and a Fellow of the National Academy of Ballet. Other members of the faculty include Miss Mara, Mr. Mahoney, Hilda Butsova and Yurek Lozowski.

The summer course offers a complete curriculum of Academic technique, Pointe technique, Variations, Supported classical adagio, Plastique and Character Dance.

Applications are being accepted for the Workshop Course which begins on September 6th. Admission is by audition only.

100 DANCING FEET AND 7180 BALLET SLIPPERS LEAVE FOR EUROPE AND ASIA

The American Ballet Theatre with 54 dancers, 19 technical and administrative staff members, 7180 ballet slippers, 1590 pairs of pink ballet tights make a trans-Atlantic leap today for Lisbon, Portugal, first stop on the six month international tour. The company, known as the "Dancing Diplomats" for its many successful tours for the Cultural Exchange Program, will perform in France, Belgium, Sweden, Sweden, Switzerland, Italy, Spain, Germany, Holland, Denmark, Greece, Bulgaria, and the final eight weeks in Russia during September and October.

It will be the first visit by an American ballet company to both Bulgaria and Russia.

Among those departing today are Lucia Chase, Co-director of The American Ballet Theatre; principal dancers Lupe Serrano, Erik Bruhn, John Kriza, Scott Douglas, Ruth Ann Koesun, Royes Fernandez, Ady Addor, Glen Tetley; and guest artists Maria Tallchief and Igor

• NATIONAL ACADEMY OF BALLET •

SUMMER SCHOOL FOR TEACHERS

New York City - July 11 - August 19

WEST COAST SEMINAR - Teachers and Students

San Mateo, Calif. - June 27 - July 1

FOR INFORMATION write: SECRETARY, NATIONAL ACADEMY OF BALLET
117 WEST 54th STREET, NEW YORK 19, N. Y.

Youskevitch, both former members of The American Ballet Theatre; soloist Sallie Wilson, Martin Scheepers, Christine Mayer, Irene Apinee, Ivan Allen, Leo Duggan, Elizabeth Carroll, Darrell Notara, Susan Borree, Jenny Workman and 34 members of the corps de ballet.

Miss Toni Lander is another principal dancer who will join the company in Lisbon. Currently, Miss Lander is performing in South America as prima ballerina of the London Festival Ballet.

The American Ballet Theatre, famous for its unique repertory which is the most diversified of any, will perform 20 ballets which include traditional classics, neo classics, contemporary and typically American ballets like "Fall River Legend," "Fancy Free," "Rodeo" and "Billy the Kid."

NATIONAL ACADEMY OF BALLET

The National Academy of Ballet will hold its third annual Seminar in San Mateo, Calif., June 27th through July 1st. One week courses are being offered to teachers, advanced and intermediate students. The teachers' course will be an introduction to the graded syllabus of the Academy. Faculty will include Thalia Mara, Arthur Mahoney, Olga Ziceva and Evelyn Le Mone.

Other immediate activities of the National Academy of Ballet include Student Examinations in Detroit, Michigan, on June 10th and 11th and the annual summer course for teachers in New York City, July 11th through August 19th. Faculty for the summer course includes Thalia Mara, Arthur Mahoney, Hilda Butsova, Thomas Armour, Yurek Lozowski and Marie Grimaldi. The curriculum offers a complete education in classical ballet for the serious teacher.

Newly elected to membership in the Academy during April are Gladys Lasky, of Macon, Georgia; Sandra Hammond of New York City, and James Lowell of Richmond, Virginia.

JAMES A. DOOLITTLE

By Beatrice de Baltazar

Not because international attention has been focused on James A. Doolittle, Producer and General Director of the Greek Theatre of Los Angeles, but because Mr. Doolittle has done the most for dance here in Southern California. This is our reason for closely following the progress of a man who has become justly famous within the last few years. It's wonderful to know that 80 local young dancers have had the opportunity of appearing with a professional ballet each summer season?

Born in Salt Lake City, Utah, Mr. Doolittle graduated from the University of California. He fully deserves his reputation as one of this country's most successful producers and theatre managers. Activities in his career have encompassed all phases of theatrical expression; opera, ballet, musical comedy, concert and drama, each endeavor being identified with the very highest quality and a standard that has become uniquely his own.

In less than 10 years he transformed the bankrupt city-owned Greek Theatre from a liability to one of the prized cultural assets of the City of Los Angeles. In recognition of his accomplishments, the City of L. A. has twice honored James Doolittle by passing resolutions of thanks for his contributions

to the theatre and cultural life of this city.

He has produced the only full-length ballets created in America, and the Greek Theatre is the one theatre in the United States which annually produces its own full-length ballets. Some six or seven years back this writer predicted that James Doolittle was certain to become a winner—and he has.

At the Greek Theatre in Los Angeles, California. Danny Kaye, Jimmy Doolittle and Maurice Chevalier.

CHICAGO NATIONAL ASSOCIATION OF DANCE MASTERS, INC.

OFFICIAL ONE DAY
MATERIAL SESSIONS

1960 in CHICAGO at SHERATON TOWERS

SUNDAY, APRIL 3rd

SUMMER SESSION . . . July 11th-15th
CONVENTION . . . . July 17th-21st
BALLROOM WORKSHOP . . July 16th

Write for information and application

Adele Artinian, Pres. Edna Christensen, Secty.
Executive Office
Suite 1610-32 W. Randolph, Chicago 1, Illinois
CEntral 6-0422

WE APPRECIATE
your mentioning
DANCE DIGEST
when you order from
our advertisers.
—thank you.

Important Step in Dance Accompaniment

. . . Good news for dance instructors from Stepping Tones Records: New arrangements, new exclusive dances, new quality recordings—they're all yours . . . for ballet, tap, ballroom, modern jazz.

Write for our latest catalog and reference book today!

Stepping Tones
RECORDS
P. O. Box 64334, Los Angeles 64, California

Our Readers Write...

Dear Editor:

Congratulations on your fine editorial "Private Dance Schools vs. the Recreation Department," which I read with great interest in the May Issue of Dance Digest.

I am sure there are others like myself who, not as yet having been too greatly affected by the encroachment of recreational activities on their private business, had given the problem too little attention and had failed to see the evils of this program not only to dance studios but to the citizens and tax-ayers of a democratic nation.

It is ironic indeed in a country which, in spite of a tremendous tax-load, has managed to maintain a prosperity that is unknown in most parts of the world, that it is felt necessary and desirable for the city, state and national government to provide "free" almost everything to its citizens.

Certainly no one will dispute the desirability of combatting juvenile delinquency and of providing the better thangs of life for the under-privileged. It has been my experience that most dance studios have ever been willing to provide nominal charge or free classes to such groups and to give special rates to talented youngsters whose families cannot afford to pay their way. However, it is ridiculous and dangerous, to the individual as well as society as a whole, to maintain that the government should subsidize every facet of our culture and provide, out of the pockets of the taxpayers, "free" or "cheap" lessons in the dance, music, drama, golf, etc., etc.

I feel sure that your editorial will call attention to the fact that we are being placed in the fantastic position of contributing through taxes to our own destruction—and not only in the field of dance instruction — by removing the sources of revenue, which, through taxation, have provided the means of making this country great.

I feel sure, too, that this condition, where it prevails, is due to a lack of clear thinking as to where we may be heading. I am grateful to you, Charles Baker and Mason Bowen, for bringing the problem to public attention. In conclusion, I completely concur with your views and repeat for emphasis, Mr. Baker's closing paragraph:

"Yes, we must have 'Private Enterprise' or perish, and especially in the Dance teaching profession. In other words, to sum it all up, we want the Recreation Departments out of the Business of Teaching Dancing."

Very truly yours,
WILLIAM D'ALBREW

Dear Editor:

Still love it here—the weather is gorgeous and I have an interesting travel position which keeps me in contact with many people.

I had 9th grade social dancing classes at Kamehameha Schools again this year, also choreographed the spring show "Roberta" at Farrington High School and the Japanese Buddhist "Hanamatsuri" festival in April (celebrating Buddha's birth) —Hindu motif.

Enclosed is snap taken with Michio Ito when he visited Honolulu for a week to study the possibilities of a super Japanese tea house in Waikiki's International Marketplace. It was so wonderful to see him again, after all these years—I studied and danced with him for several years in Hollywood. He is now an impresario in Tokyo.

Mucho Aloha,
TUULIKKI

Tuulikki with Michio Ito

DANCE EDUCATORS of AMERICA

Present the Outstanding Events in

DANCE EDUCATION

NEW YORK CITY
Hotel Waldorf Astoria

TRAINING SCHOOL FOR DANCE TEACHERS: July 4th-14th.

BALLROOM TRAINING COURSE: July 15th and 16th

BALLROOM CONVENTION: July 17th and 18th.

28th *ANNIVERSARY CONVENTION* July 17th - 22nd

STUDENT CONVENTION: July 18th-22nd.

SEATTLE, WASHINGTON
Hotel Benjamin Franklin
August 28th-29th and 30th

Standardized and Authenticated Dance Material

Ballroom Faculty to Include:
Don Byrnes, Kay Sheehy, Margaret Powell.

Faculty for Professional Arts:
Betty Byrd, Gertrude Hallenbeck, Danny Hoctor, Bob Kimble, Jules Stone

The entire Caravan with no duplication of material given on tour. All New and Different Rousines.

For further information write:

DANCE EDUCATORS of AMERICA

46-31 193 Street, Flushing 58, N. Y.

ULTERIOR MOTIVE

By Lyn Dellis

Go to dancing school, they tell me
And get a little poise, but
All I'm interested in getting.
Is my share of boys.

CAPEZIO . . .
SHOES and ACCESSORIES

1612 Broadway, New York City
59 Temple Pl., Boston, Mass.
17 North State St., Chicago, Ill.
411 W. 7th St., Los Angeles, Calif.
5619 Sunset Blvd., Hollywood, Calif.
133 Geary St., San Francisco, Calif.
309 South B Street, San Mateo, Calif.
1458 McGill College, Montreal, Canada
1174 Bay St., Toronto, Canada
62½ Bank St., Ottawa, Canada
Agencies in Principal Cities

SAN FRANCISCO KIWANIS PACIFICA BALL

The Kiwanis Pacific Youth Foundation (a non-profit organization) will sponsor an annual Pacifica Ball at the Whitcomb Hotel in San Francisco Saturday, June 11th at 8 p.m.

The Ball will feature two ballroom contests, being held for the first time on the Pacific coast in cooperation with the United States Ballroom Council which has granted recognition to both events.

The Pacifica Ballroom Championships, a four dance Open Style contest in Waltz, Fox-Trot, Tango and Rhumba, open to any bona fide amateur couple 18 years of age and over. Trophies will be awarded for 1st, 2nd, and 3rd places in each dance, with a grand trophy for the all-around winner.

The five judges for this event, all approved by the United States Ballroom Council (U.S.B.C.) are William D'Albrew, Gladys Blankenship, Arthur Burton, Frances Hatch Parks, Imogene Woodruff.

The George Elliot trophy, a three dance contest in the English Waltz (International Style), Slow Fox-Trot and the Quickstep, open to any bona fide amateur couple 18 years of age and over. Trophies will be awarded for 1st 2nd, and 3rd places. Approved judges for this event are Thomas and Rogers, Martin Flipse, William McNess and Ken Sloan.

Demonstrations of the English (International) style dances will be given by George Elliot and Jean Hart, San Francisco, who are responsible for organizing the contests, and Thomas and Rogers, well known teachers and demonstrators from Los Angeles.

Paul Speegle of the Call-Bulletin will act as master of ceremonies. Music will be provided by the Harry Mason orchestra.

Tickets are $2.50 each, entry blanks or forms obtainable from George Elliott, 1319 - 20th Ave., San Francisco.

George Elliott & Jean Hart

THE COVER

Pictured on this month's cover with Jeff Jeffreys and partner, Bertie (in frame) are just a few of the many dance teams Jeff has had a hand, or foot, if you will, in training over the years. Upper left, Faye & Gordon, Norton & Patricia, Zarco & Delores (father and daughter team), and the Velascos.

Jeff Jeffreys inherited his showbusiness background from his parents who were vaudeville comedians. In fact the past 45 years Jeff has performed in practically every city of any size in America. He has Danced onenight stands, as well as at the Roxy and the Palace Theatres in New York City.

Today, still going strong, Jeffreys travels up and down the west coast regularly, instructing dance teams and groups such as the National Smooth Dancers and the Terpsichoreans in the fine points of ballroom dancing.

MAY O'DONNELL DANCE CO.

The May O'Donnell Dance Company returns to the Berkeley campus of the University of California in June to conduct an intensive workshop for teachers and students of dance.

Men and women at all levels of proficiency may enroll in the workshop for a period of two or three weeks. The first two weeks, participants will receive a thorough grounding in dance technique, dance composition, and dance arrangement. Special reference will also be made to dance repertory, basic rhythm, dance form analysis, and space orientation.

The final week of the workshop features a summation and critique of the elements covered in the two previous weeks. Certain phases of the workshop will be extended for further study, and application of the workshop as a teaching and learning technique will be analyzed.

Advanced students will have additional work on complex dance technique patterns, special composition assignments, advanced repertory, and basic rhythm projects. Throughout the workshop, motion pictures and still photo sequences of dances in the May O'Donnell Dance Repertory will be used for illustration and discussion.

Designed to further dance as a creative medium and a performing art, the workshop begins Thursday, June 30. Study will be conducted Monday through Friday from 9

For The Finest In Dance

TEACHERS & STUDENTS

Starting June 20th Through August 19th

JACK STANLY'S

22nd ANNUAL SUMMER SCHOOL

WILL BE CONDUCTED IN N.Y.C. AT

SHOWCASE STUDIOS, "Workshop of the Stars."

950 - 8th AVE., N. Y. C.

Specializing in

• Modern Jazz •

Tap • Ballet • Tiny Tot

JACK STANLY
SCHOOLS OF DANCE

Write for Brochure, etc. c/o Showcase, 950 8th Ave., N.E. corner 56th St., N.Y. 19, N.Y.
179 Giralda Avenue at Ponce De Leon Blvd., Coral Gables, Florida

a.m. to 5 p.m., through July 14.

Miss O'Donnell will be assisted by Ray Green, the Company's musical director, Nancy Lang, the group's principal dancer and members af the company. At the conclusion of the workshop, the May O'Donnell Company will perform two public concerts at the Berkeley campus. The programs are scheduled for July 22 nad 23 in Hertz Hall.

A native of California, Miss O'Donnell began her professional career with Estelle Reed's Concert Group in San Francisco. She toured with the company for two years and then joined Martha Graham's group in New York. As guest artist with the Graham company, she created such roles as the pioneer woman in "Appalachian Spring," "she of the earth" in "Dark Meadow," the attendant in "Herodiade," and the chorus in "Cave of the Heart."

In her own works, Miss O'Donnell has drawn heavily upon the history of our time and our country. She has chosen musical scores written by significant contemporary composers, many of them American artists.

Miss O'Donnell has developed her own dance technique which she teaches at her New York studio. She has also taught at the Bennington School of Dance, the University of California, and at master classes throughout the country.

SWEET'S BALLROOM CELEBRATES ANNIVERSARY

From a radius of a hundred miles, some 1500 ballroom dance enthusiasts, representing four generations, converged on Sweet's Ballroom in Oakland on May 15th to honor Gene Sweet and to help him celebrate his 50th anniversary in the ballroom business.

The ballroom has been in existence for 75 years, having been founded in 1885 by a Mr. Rice. Later it was under the ownership and management of Rita and Loren Wilson, his daughter and son-in-law.

Festivities started at 4:30 p.m. with continuous dancing until midnight. Walter Babel's orchestra alternated with that of Anson Weeks.

Entertainment featured Cliff and Lee Isaak, popular husband and wife team and National Smooth Dancers 1959 all-around ballroom champions in their rendition of the English Waltz and Tango. Dorene and Robert Winston, proteges of William D'Albrew, thrilled the audience with their breathtaking tricks. The couple performed a top flight interpretation of Cole Porter's "Easy to Love." In conclusion Mr. Sweet called on Mr. and Mrs. Buckley to dance the Charleston.

Gene Sweet

'Emily-Please come back!'

BALLROOM ARTS FESTIVAL of 1960

Three Beautiful Days of Showmanship and Learning in the Land of Enchantment, New Mexico.

JUNE 24-25-26

A Fair Competitive Opportunity for All Ages and Levels of Ability.

NOVICE - FREE STYLE & ENGLISH

For complete Information and Reservations write:

J. H. Vandapool, 2401 Ross Ave., S. E., Aubuquerque, New Mexico.

AL GILBERT'S

West Coast Dance Festival

JUNE 29 THRU JULY 3

FREE RECORDS:

ONE EACH — NEW STEPPING TONES RELEASES TO EACH TEACHER ENROLLING — MINIMUM 8 RECORDS. —

FACULTY:

AL GILBERT, Children's Dances
DOROTHY VOSE, Children's Ballet
RUDY RICHARD, Tap and Jazz
WALTON BIGGERSTAFF, Afro and Character
EVELYN LE MONE, Interpretive Ballet
ANNA AUSTIN, Hindu and Hindu Jazz
BILL WILLIAMS, Ballroom
PAT RICO, Tap and Jazz
JEANNE SOOK, Adagio
VIVIAN ROBEE, Acrobatic

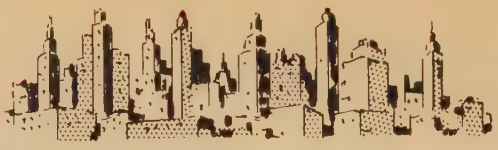
Prices: $40.00 for teachers . . . $20.00 for students 12 years and over. Teachers bringing 5 students enter FREE OF CHARGE.

FREE BROCHURE:

AL GILBERT
Theatrical Dance Studios
6000 W. PICO BLVD.,
LOS ANGELES 35, CALIF.

★ ★

dma



Summer Highlights

NEW YORK CITY PRE-CONVENTION BALLROOM

July 9 and 10 — Roosevelt Hotel — New York City

Open to ALL Dance Teachers and Their Assistants

NEW YORK CITY CONVENTION

July 11 through July 16 — Roosevelt Hotel, New York City

Open to ALL Dance Teachers and Their Assistants

Partial Listing of Distinguished Faculty

HILDA BUTSOVA — Ballet
BOB HAMILTON — Modern Jazz
ERNEST CARLOS — Tap
FRANCES COLE — Children's Dances
JOE PRICE — Acrobatic
BOB ZIEGLER — Tap & Production
VIC WILSON — Ballroom
PEGGY B. WALTERS — Modern Jazz
AL GILBERT — Children's Dances
ALBERT BUTLER — Ballroom
EMROY DAWLEY — Children's Tap
JOHN CLANCY — Ballroom
BILL DeFORMATO — Ballroom
IGOR YOUSKEVITCH — Ballet
ROBERT LUNNON — Ballet
JACK STANLY — Tap
EDITH ROYAL — Modern Jazz
SYLVIA HAMER — Kinder Ballet
VAL ESCOTT — Ballroom
LARRY STEVENS — Modern Jazz
ALEX DESANDRO — Ballroom
KEN PHIFER — Children's Dances
LUCILLE DUBAS — Ballroom
ARTHUR DALE — Ballroom
MYRON G. RYDER — Ballroom
DON BEGENAU — Ballroom
BOB KUCHMAN — Children's Novelties

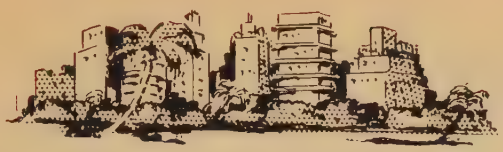
(Other Outstanding Names to be Announced Later)

For information write:

Dance Masters of America

Marie Laurent Lasseigne, Pres. Leroy Thayer, Sec'y

226 N. Division Street, Salisbury, Maryland



dma

Summer Highlights

MIAMI BEACH TEACHER TRAINING COURSE

July 25 through July 29 — Americana Hotel, Miami Beach, Fla.

Open to ALL Dance Teachers and Their Assistants

MIAMI BEACH PRE-CONVENTION BALLROOM

July 30 and 31 — Americana Hotel, Miami Beach, Fla.

Open to ALL Dance Teachers and Their Assistants

MIAMI BEACH CONVENTION

Aug. 1 through Aug. Aug. 6 — Americana Hotel, Miami Beach, Fla.

Open to DMA Members and Their Assistants Only

Partial Listing of Distinguished Faculty

ROBERT LUNNON — Ballet
BOB HAMILTON — Modern Jazz
DOREEN TEMPEST — Ballet
JACK STANLY — Tap & Modern Jazz
DR. CHARLES F. FISHBACK — Acrobatic
JEREMIAH E. RICHARDS — Ballroom
ENID RICARDEAU — Ballet & Modern Jazz
BETSY ANNE HUMPHRIES — Pre-Jazz
DOLORES MAGWOOD — Ballroom
FLO BEAUDOIN — Children's Dances
GRACE H. KAYWELL — Gymnastic Ballet
EARL ATKINSON — Jazz Production
VESPER CHAMBERLIN — Baton & Ballroom
MARGUERITE HALL NELSON — Ballet
BILL DeFORMATO — Ballroom
BETTY LOU STAMBAUGH — Ballet
PHIL OSTERHOUSE — Business Management
ANDRE EGLEVSKY — Ballet
BOB KIMBLE — Children's Dances
JULES STONE — Tap
JOHN PLAZA — Acrobatic
DANNY HOCTOR — Tap
JEANNE MEIXEL — Modern Jazz
LOUISE BURNS — Tap
LOIS McDONALD — Ballroom
JIMMY SUTTON — Tap
KEN PHIFER — Children's Dances
JOHN CLANCY — Ballroom
BETTY MAE HARRIS — Hawaiian
JACK WOLFRAM — Ballroom
MAYBELLE VAN — Tap
LUCILLE DUBAS — Ballroom
ALBERT BUTLER — Ballroom
HARRY KANADA — Ballroom
ROSE LORENZ — Children's Dances, Labanotation & Music Appreciation

(Other Outstanding Names to be Announced Later)

For information write:

Dance Masters of America

Marie Laurent Lasseigne, Pres. Leroy Thayer, Sec'y

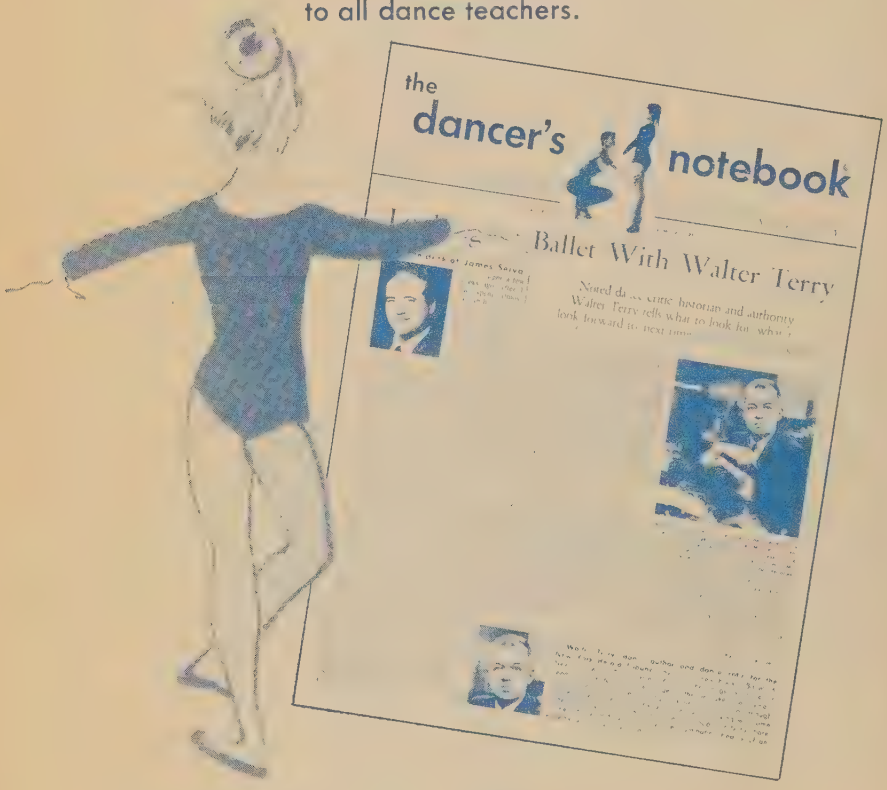
226 N. Division Street, Salisbury, Maryland

How the "American Ballet Theatre" Became an American Tradition in Just 20 Years.

. . . just one of the many pertinent and timely stories in the current Dancer's Notebook — a publication distributed absolutely

FREE

to all dance teachers.



If you're not yet receiving this informative and entertaining magazine, just write us (on your school letterhead), and you'll automatically receive every issue of the Dancer's Notebook without charge.

Dancer's Notebook, Dept. DD 1607 Broadway, New York 19, New York

CANDID PHOTOS FROM THE BLANKENSHIP MEDAL BALL

Upper left: Members of the 'Terpsichoreans' (a dance club with rigid entrance examinations and limited to twenty-five couples) performed at the Blankenship Grand Ball, May 14th at Richmond, Calif. Left to right: Dixie & Howard Clair, Helene Schickler & Larry Mamberti, Faye & Tito Peredez and Viola & Mario Saisi.

ASSOCIATED DANCE TEACHERS
of Southern California

CONVENTION July 2nd, 3rd, 4th, 5th, 6th
Statler Hotel, Los Angeles

Ballroom Workshop July 2nd and 3rd Outstanding Faculty

MARIE BRYANT
BROWNEE BROWN
YVONNE BOYNTON
CHLOE & DARREL CALL
WILMA CORAL
AL DE REA
ROLAND DU PREE
DAPHNE GEARD
AL GILBERT
LUCILLE IVERSON
JEFF JEFFRIES
MARGARET KETCHUM
DR. H. LEE
JOHN MORTON & JILL WESTON
MARGIE NEWBY
BERT PRIVAL
ROBERT REGGER
ELISA RYAN
KATHERINE SHEEHY
DAN WALLACE
AGNES WARD
JILL WESTON

Write for Brochure **DANCE MASTERS of AMERICA**, Affiliate Club No. 1
Ray Leslie, President
Grace Rocklin, Sec'y-Treas.
12219 Ocean Park Blvd., L.A. 64.

Upper right: Some of the more than 1500 dancers who took part in the Blankenship Grand Medal Ball held at the beautiful Richmond, California Auditorium on May 14, 1960.

2nd row left to right: Ted & Diane Wayne, William D'Albrew proteges danced 'Poetry in Motion' as their part at the Grand Ball.

Shown with orchestra leader, Joseph Pallotta, is Gladys Blankenship, guiding light of the gala affair.

Also taking part in the evening's entertainment were Imogene Woodruff's miniature Cha Cha dancers, Andy Bue & Bonnie McClung.

Lower left: Blankenship students dance for the large audience.

The Imogene Woodruff 'Tango Dancers' also graced the entertainment portion of the Medal Ball with their talents. Left to right: Jim Bue & Sally McDonald, Sandy Arcady & Sandra Towsend, Terry Shade & Janet Townsend, Charles McNally & Jane Drummond, Len Dougherty & Carol Olson, Bob O'Connell & Nancy McDonald, Larry Caputo & Kit Riedonick, Mike Baird & Christine Worth.

NEWS . . . briefs . . .

The Contemporary Dancers of Boston, under the direction of Albert Pesso, presented Daniel Nagrin in a master class and concert of "Dance Portraits" at the Wollaston Dance Center on April 24.

On April 18th, The Contemporary Dancers performed on the Christ Evans T.V. show on WHDH T.V. channel 5. They presented a new work, "Birds," choreographed by Mr. Pesso. Also appearing on the show were some of the older students from the Wollaston Dance Center. This was the last in a series of programs on Dance Education given this year by Mr. and Mrs. Pesso on Miss Evans' show.

● BALLET GUILD will perform on June 5th, 1960 at the Woodmere Art Gallery, Philadelphia, Pa. for the gallery's final "Opening" of the season.

● On June 27th Stephen and Kathryn Etienne of Hollywood, California, leave for their vacation in Europe, Paris in particular from where they originally came over

SHOP BY MAIL

PRACTICE makes PERFECT with

STATLER RECORDS

TAP - BALLET - CHARACTER
BALLROOM - JAZZ - MODERN
Box 189 — Radio City Station
New York 19, New York
Teachers—Send for FREE Catalogue.

171 - O'Farrell St.
San Francisco 2
EXbrook 2-4912

Lew Serbin DANCE ART Co

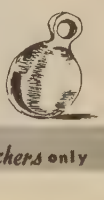
WORLD FAMED INTERNATIONAL THEATRICAL BAZAAR

FABULOUS COSTUME FABRICS
Original Trims & Accessories
Spanish Castanets - Fans - Tambourines
Jewelry - Hindu Bells - Dance Drums
Cuban Maraccas - Conga Drums - Bongos
Imported Feather Masques
Hula Skirts - Feather Gourds - Leis
Costume Hats of Every Type
Imported Comic Character Novelties

DANSKINS - BALLET TOGS
Leotards - Opera Hose - Tights
Skating Skirts - Panteez
SELVA Toe Shoes - Ballets
Tap - Character - Spanish Footwear
MAX FACTOR'S - MEHRON'S Make-up
Wigs - Beards - Mustaches
Dance Records:
SELVA & RINGLE - STATLER - STEPPING TONES

PLUS HUNDREDS of THEATRICAL ACCESSORIES

Special—HINDU MUSICAL BELLS—Perfect for Dance & Charms
Hand Wrought Golden-tone Brass—Only—$1.00 a Dozen
P.P. pre-paid anywhere in USA—No COD orders mail order—$1.25 a Dozen



FASTEST, MOST DEPENDABLE INTERNATIONAL MAIL ORDER SERVICE

Free Catalog to *Dance Teachers* only

ORDER BY MAIL!

Routines By BUSTER COOPER

CHOREO

Sheet Music Available
Send for brochure

CHOREO RECORDS

tap • jazz
modern
novelty

Order Direct or From Your Distributor.

BOX 4952 • DALLAS 6, TEXAS

ORDER BY MAIL!

Picture NOTATION

Can you do the three pictured positions above?

LETICIA JAY Phone RH 4-7588
10 E. 85th St., New York 28, New York

25 years ago. Kathryn Etienne, eldest of the noted Charisse dancing family, has devoted her life to the study and training of ballet dancers. Among those she has guided to stardom are Virginia Mayo, Gale Storm, Mitzi Gaynor and many others. On the way to Europe she will stop in Chicago, Indianapolis, Detroit and New York for the reunions with her many former students as well as brothers and sisters, equally prominent in the dance world: Helen Charisse, a ballet ..coach; Nennette Charisse, trainer of the "Ballet Russe" stars; Rita Charisse, choreographer here and in Europe; Andre Charisse, an actor and dancer of renown. The reunions represent a span of over a quarter of a century.

The Etiennes will visit France, England, Italy and Greece where Kathryn Etienne appeared theatrically during her stage career. In the U.S. she appeared at the White House during Presidents Woodrow Wilson and Calvin Coolidge. Many old timers remember the noted Charisse ballet family—mother and eleven children—who helped introduce ballet dancing in the United States in the early '20s.

From left to right: Thomas Armour, Nina Novak, and Peggo Cromer, Pres. of Dance Studios Ass'n. of Dade County at the reception for Ballet Russe de Monte Carlo, March 18th, at the Park Lane Banquet Room, Miami, Fla.

CALIFORNIA TAKES STEPS TO CONTROL ACTIVITIES OF HEALTH & DANCE STUDIOS

State legislation to curb and control the abuses of Health and Dance Studios throughout California will definitely be introduced in Sacramento in 1961.

At a two-day hearing held at Stockton, California, May 19-20, by the Assembly Interim Committee on Judiciary Civil Hearings, Assemblyman William Biddick, Jr. (D-Stockton) and Chairman of the committee said that legislation will probably be aimed at the abuse of contracts. Legislation will attempt to:

1. Limit the length of time for which a customer can contract for services.

2. Provide for cancelling long-term contracts when a customer, because of disability or death, cannot profit from lessons.

3. Safeguard customers when contracts are sold to lending institutions by studios.

"We should not discourage legitimate businesses, but our basic desire must be to protect the public," Biddick said.

When asked what he thought of legislation that would limit dance studios to no more than a year in advance of services, Mr. Burnstein, Attorney for the Arthur Murray Studios replied: "I say this would not be economically feasible for the studio to sell students lessons on that basis."

It was generally agreed by those testifying that some sort of state legislation is definitely needed to curb questionable practices of some Health and Dance Studios.

Assemblyman Biddick on several occasions reminded those testifying that it was not the intent of the committee to present legislation that would harm the smaller dance schools and gyms.

Testifying before the Assembly Interim Committee on Judicial Civil Hearings were:

Howard Jewl, Assistant Attorney General, James Dean, San Francisco District Attorney's Office, Raymond J. Lloyd, Federal Trade Commission, Joseph E. Coomes, Jr., Deputy Legislative Counsel, John G. Sobieski, Commissioner of Corporations, Vernon A. Libby, General Manager, Better Business Bureau, San Francisco; Robert Betzenderfer, Deputy District Attorney, Contra Costa County; W. B. Gustaveson, Assistant District Attorney, Riverside County; Tom Tanner, Investigator, Legislative Analyst's Office; Phyllis R. Clark, Sec.-Mgr., Better Business Bureau, Stockton; Instructors or Victims of Fraud, Al Norris, Assistant District Attorney, Stockton; Roger Garety, Marin County District Attorney; Cecil S. Candler, President, Better Business Bureau, San Diego; Keith Sorenson, San Mateo County District Attorney; George Spanos, Attorney at Law, Stockton; Jerry Mackey, Stockton Police Department; Helen Nelson, Consumer Council; George Bruce, Executive Director, American Gym Association; Gordon Keith, President, Dance Masters of America, Club 13; Charley Baker, Past President, Dance Masters of America, Club 1; Raymond DeMoully, Stanford University Professor, and other Industry Representatives.

NOTES & QUOTES FROM THE LEGISLATIVE COMMITTEE ON HEALTH AND DANCE STUDIOS

Following are a few quotes taken from the testimony given by various witnesses as well as comments and queries by members of the Assembly Judiciary Committee headed by Assemblyman William Biddick, Jr., Chairman of the Committee.

MR. BURNSTEIN (Attorney for the Arthur Murray Studios): We will provide that any student who extends a contract or renews a contract shall have the right

to cancel with or without cause within one week from the date of the commencement of the hours that were added on or renewed to the exisitng agreement. For example, if I had a contract for a hundred dollars and then I signed up for another hundred dollars, I would have one week after the commencement of the second to cancel with or without cause.

MR. BIDDICK (Committee Chairman): The thing I can't reconcile is this: If the Arthur Murray studios offer as much as you say . . . why should they need to tie people up for many, many years ahead? If they are this good won't people (take the lessons on their own accord?)

MR. BURNSTEIN: Highly improbable...

MR. DEETEN (Attorney for Arthur Murray Studios): Mr. Biddick, suppose a person came to a studio, has been there for some time, is satisfied with the service they are receiving, and says to the licensee, "I want to sign up for 1200 hours for dancing instruction." It wouldn't be your thought that this contract would be illegal, would it?

MR. BIDDICK: Well, of course I don't know how many hours are involved but in going through this file I note the pattern normally . . . of getting a person in and getting a short contract and then getting a longer contract. And of course we have this collection of instances where people have been obligated for five to fifteen thousand dollars. Well, I just can't reconcile that with good ethical conduct. It seems to me that if you have something to offer that is good, you can sell it for a few months ahead or a year ahead and then let the person decide free from pressure whether or not they want to renew it. Now twelve hundred hours . . . for an eighty year old person is a lot of hours, and we have had this illustration given us.

MR. DEETEN: My point is that if a person wanted to contract that way, free from any duress or high-pressure technique, even if you were contemplating some legislation, you wouldn't say that that situation was illegal? The most that you would say would be that the person who contracted for the lessons could not have the obligation against him—is that what you have in mind?

MR. BIDDICK: Well, we might have in mind just saying that the contract—we might specify certain provisions that could not be in the contract. Then I would say they would be illegal. It would be the declared policy of the State of California that contracts in this field could not be entered into in which it could extend for more than a certain period of time . . . I am not trying to put ayone out of business, but you can always do this the hard way, but we are trying to find a simple way that would permit a contract which was a contract that was not burdensome and in which the person would not be taken advantage of . . .

HIGHLIGHTS FROM THE JUDICIARY COMMITTEE HEARING ON HEALTH AND DANCE STUDIO LEGISLATION

(An Informal Report)

By Gordon Keith

Part One

On April 16th, 1960 this writer received a notice in the mail announcing the Hearing in Stockton, California, May 19-20 on proposed legislation relative to Health and Dance Studios in California. The notice cordially invited anyone interested to attend, and those so desiring could arrange to present testimony before the committee by writing to an address listed in the notice.

Obviously, as President of D.M.A., Club 13, I had a duty to see that the "Hearing" was aptly covered on behalf of the members I was entrusted to serve; but my obligations went even further, for as a partner in a chain dance studio and editor of a dance magazine, I had a three-fold purpose in attending such an important "Hearing," or you might say, four-fold purpose, for after all the future of every Independent dance studio and/or teacher in California is dependent upon the outcome of the proposed legislation. Certainly, this was not the time to sit back and "let George do it"—as too often happens in the case of the Independent dance schools.

After a hurried check with Club 13's officers and Board members, it was decided that Heston Beaudoin, Secretary and I should attend at

Secretary and I should attend at least the first day's "Hearing" – dance classes and deadlines not withstanding.

A letter was dispatched to the Committee secretary requesting additional details and asking for an opportunity to speak on behalf of D.M.A., Club 13 as well as the Independent Dance Studios and Teachers. On April 22, a reply was received which read in part:

Dear Mr. Keith:

We were very pleased to hear from your organization and I assure you that we will keep you well informed on the hearing.

We would like to know more about your organization—the type of studios you represent, your membership, methods of Certification of instructors and any rules of professional conduct you might have.

We have a state-wide organization representing the health studio industry that is willing to give testimony at our hearing but, at the present time, we do not have an organization to testify on behalf of any segment of the (Independent) dance studio industry. We hope you will be able to help us fill this void.

Sincerely,

John Ingro, Staff Assistant

Well, at first glance the whole thing appeared simple enough. Mr. Beaudoin and I would take a trip to Stockton, present our case for the Independent dance studios and that would be that.

Then came the bombshell. Exactly two days prior to the "Hearing" I received in the mail a 23-page, single spaced report entitled: "Assembly Interim Committee on Judiciary-Civil Hearings." The Contents page listed the following subheadings:

1. Abusive Practices. 2. Experience of other State and Federal Agencies. 3. Purpose of Hearings, and 4. Alternative Legislative Proposals.

I began to read the Report. What at first glance purported to be merely a Hearing on Health and Dance contracts, their Abuses and Preventions, might well prove to have far reaching complications insofar as the small, or independent dance studio was concerned. Although written to help curb the abusive practices of some chain studios, there were a number of proposals which, if allowed to become a law, could seriously curtail the operations of the smaller studios. Then too, there was the paragraph which read:

"It would also be helpful to explore possible methods to measure the competency of the instruction and the adequacy of the facilities at any particular studio . . . "

(Note: May I suggest that you re-read the above paragraph for the connotations it presages.)

After a hurried discussion with the secretary it was decided that I should telephone D.M.A. Club 1, in Los Angeles, in order that they too, might send a representative to the "Hearing." Remember, this was just two days previous to the "Hearing" and there was no time for delay. On the following day I received a phone call from Los Angeles telling me that Charley Baker, Past President of the Club 1, would represent Club No. 1.

As I walked into the Council Chambers where the hearing was to be held that morning of the 19th I wondered how many dance teachers and representatives from Independent dance studios in California would be in the audience, at this most important legislative meeting.

Although nearly 30 years of close association with those in the dance teaching profession have taught me

a most disheartening fact, and that is that the average small, or independent dance studio or teacher cares little or nothing about the business aspects of the profession. Dance steps, routines, technique, yes—but the essentials of good business management, no. After all, he or she is an artist, or so he says, and cannot be bothered with the details of business management.

I dared hope, however, that this time would be the exception to the rule; that because of the basic importance of the issues at stake, dance teachers by the dozens would turn out to speak up in behalf of their profession. But I was wrong.

Aside from Mr. Baker, representing Club 1, Mr. Beaudoin, Mr. D'-Albrew along with his wife, Lucille, who voluntarily came along to make notes (she is a professional court reporter) and myself, NOT ONE DANCE TEACHER or STUDIO was present to speak in behalf of the Independent dance studios of California . . . they were simply too busy, for the most part, teaching their classes and (if you'll forgive the expression) making a buck.

The Health Studios were represented as were the Arthur Murray Studios, who aside from personnel from their higher echelon, also had two topflight attorneys who remained for the two-day session.

Strangely enough, there are those in the dance teaching business who apparently believe in their hearts that if you don't mention a particular issue, or even an impending issue, it simply does not exist.

However, anyone who has ever attended a "Hearing" on "proposed legislative control of dance studios" is keenly aware that continual vigilance is a prime requisite on the part of the independent dance schools and dance teachers if they are to continue to conduct their businesses with a minimum of legislative restrictions. And this cannot be efficiently carried out by individual dance teachers alone. These teachers and smaller studios are dependent upon unity, and organization. To better serve themselves and their profession dance teachers must be prepared to work together. No dance teacher in this ever-changing society can afford to remain complacently aloof from the rest of the profession . . .

(To be continued next month)

* For a detailed discussion on this subject read: "Why You Should Belong To An Accredited Dance Teachers' Organization," by Gordon Keith. (Booklet is available at $1. through this magazine.)

NOTE: The following letter was received while Dance Digest was on the press. Because of its importance to all California dance teachers we have made room for it in this issue.—Editors.

TO MEMBERS OF THE DANCE AND HEALTH STUDIO INDUSTRIES:

The Judiciary-Civil Committee has just concluded a two-day hearing on the subject of health and dance studio contracts, held in Stockton on May 19th and 20th.

The Committee received testimony at this hearing from various witnesses concerning abusive practices that have occurred in these industries. These witnesses represented law enforcement agencies, better business bureaus, state agencies, federal agencies, and interested citizens.

A special report on dance studio contracts prepared by the legislation seminar of Stanford Law School was presented. Representatives of various members of the health and dance industries testified at the hearing and voiced their positions on the alternative suggestions for regulatory legislation that the Committee has been studying.

The Committee is presently preparing legislation on this subject with the goal of curbing the abusive practices which have been complained of without impos-

A SUMMARY OF ACTION TAKEN BY A FEW STATES ON DANCE STUDIO LEGISLATION

One of the most exhaustive studies to come to this reporter's attention on the subject of legislation as related to dance studios is the treatise prepared by students of the Legislative Workshop Seminar at Stanford Law School which was prepared at the suggestion of Mr. Jan Stevens, council for the Assembly Interim Committee on Judiciary Civil Hearings.

A facsimile of a letter included in the treatise states in part:

"This study is primarily the work of Mr. Agathon A. Aerni. He did all of the field research and wrote most of the report. Mr. Stephan C. Birdlebough prepared the analysis of the various means that might be used to regulate dance studios and prepaid dance instruction contracts. Mr. Carl E. Weidman drafted the recommended legislation. Other students who contributed to a lesser extent include Mr. James Bull, Mr. Asadur R. Choudhury and Mr. Nani G. Chaudhuri."

Editor's Note:—It should also be noted that Mr. Aerni financed his part of the survey entirely out of his own funds. Because of space limitations only the section titled "Steps Taken Elsewhere to Cope With the Problem" are herewith reproduced:

WISCONSIN:

As March 25, 1935, a bill was introduced in the Assembly of the State of Wisconsin relating to the qualification and regulation of dancing teachers, dancing schools and dance lesson contracts. A licensing scheme was proposed, to be administered by the Wisconsin State Board of Health.

MASSACHUSETTS:

Massachusetts has a law providing for the annual licensing of dance schools, and the "power granted to local officials under these laws to attach 'reasonable conditions' to dancing schools licenses may be construed to include conditions for the ethical 'sale' of dancing lessons. However, a spot check of several Massachusetts communities reveals no local effort to regulate the form or term of dancing lesson contracts."

MISSOURI:

The Circuit Grand Jury of St. Louis, Missouri, which during February and March, 1960, made a "Dance Studio Inquiry," investigaing into the practices and pressures used by dance studios in St. Louis, Missouri, "In prevailing upon individuals to sign contracts for an extended series of dance lessons which would well work either a financial or physical hardship on the individual who signed." It recommended that the St. Louis Board of Aldermen consider revising the City of St. Louis Code so as to cover dance lessons: all contracts in writing, posting of instruction prices in large lettering in main ballroom and in each private interview room, and handing a price list to each student. Furthermore, it recommended that the dance stu-

---

ing any undue burdens on legitimate business operations.

We would appreciate your cooperation. Specifically, we would appreciate copies of all your contracts with customers that are currently used in your studio or which you anticipate using in the immediate future. If there are other materials which may be of aid to the Committee in preparing this legislation, we would appreciate receiving them, together with any comments you may have concerning the Committee's studies in this area.

WILLIAM BIDDICK, JR., Chairman
Assembly California Legislature
302 California Strebet
Stockton, California

dios themselves make changes in their contracts for dance lessons, establishing some sort of a code of ethics.

MARYLAND:

Complaints registered in Maryland resulted in a request to the Legislative Counsel of that state to determine whether legislation should be proposed. Following a hearing in the Fall of 1959, it was determined that "no additional legislation" would be recommended "on two grounds: one, that the problem was in part human," and "secondly, that the State Department of Education would impose further restrictive regulations on the studios," since in that state dance studios are subject to regulation by said department as a private school offering courses of instruction.

NEW YORK:

Proposed Legislation in 1958 and 1959: A bill to curb dance lesson abuses was introduced in 1958 to the Assembly of the State of New York. "The introduction of this bill was prompted by several flagrant abuses in this field in the form of exhorbitant contract prices for lifetime dancing lessons—usually elderly people who apparently had been pressured into signing these contracts by charming young dance instructors."

The 1958 bill would have amended the general business law of New York and applied only to ballroom dancing studios giving instruction to pupils of 21 years of age or over. It provided that a person operating a dance studio obtain a license from the police ($200 license fee per studio operated) who would first investigate the applicant's character and responsibility as well as the suitability of the studio. It also provided for the posting of a $3,000 bond against possible suits for misrepresentation and fraud. It required personal licenses for each dancing instructor and banned lesson contracts for amounts over $250.

The bill was referred to the Judiciary Committee of the Assembly of the State of New York, emerged from committee, but was recalled to committee in the final days of *the* session. In 1959, a similar bill was introduced, however, it did not emerge from committee.

New York Code of Ethics: An investigation by the Attorney General's Office of the State of New York of hundreds of complaints with regard to dance lesson contracts received from students throughout the State of New York culminated in the signing of an agreement by three major dance studios on October 14, 1959. In this agreement the signing studios agree to abide by a "Code of Ethics" arrived at in joint cooperation by the dance studios concerned and the Attorney General's Office of the State of New York. The "Code of Ethics" requires that all contracts be in writing and in the case of life membership agreements, approval of an officer of the dance corporation must be obtained. Provisions for cancellation of contracts and for refunds of money are made explicit under the code. It requires all

NOTE:—The original report from which the foregoing was taken delves quite extensively into abuses and questionable practices of some dance studios, even to the extent of mentioning the names of both the offending dance studios and the plaintiffs. However, inasmuch as Dance Digest is primarily a "trade magazine" serving in the main, the dance-teaching profession throughout America, the editors felt that a vast majority of those in the dance business are aware, and have been for some time, of the distasteful practices of some dance studios, therefore it would serve no good purpose to reprint these abuses at this time.

money to be clearly indicated in the contracts. The agreement provides that the Attorney General of the State of New York may bring action for an injunction against any of the studios which persistently violate its provisions by fraudulent acts. The dance studio comments favorably on this Code of Ethics. ". . . welcomed it because we assumed that it will have the tendency to reduce or to eliminate unfortunate business practices on the part of small independent studios and perhaps also on the part of a few licensees of the major chains which have been damaging to the entire industry."

However, despite the existence of this "Code of Ethics," the Office of the Attorney General of the State of New York sponsored legislation to regulate dance instruction contracts in 1960.

Legislation Proposed in 1960: A bill aimed at curtailing abuses in the field of dancing contracts was introduced to the Assembly of the State of New York in 1960. The bill was passed by the Assembly, but failed to pass the Senate of the State of New York. The bill amended the general business law in relation to contracts for instruction in physical or social skills, or for the use of an individual patron of a dance hall studio, ballroom, gymnasium or other physical or social training facility. Life membership contracts would have become outlawed. It would have regulated any installment payments to be made under a contract for over $500. The Office of the Attorney General of the State of New York intends to sponsor another similar bill in 1961.

(To be continued next month)

EVA VARADY ROUTINES
Mean **PROGRESS** leading to **SUCCESS**
BALLET • TOE • CHARACTER
ACROBATIC • TAP • MODERN
MUSICAL COMEDY • NOVELTY
Teachers write for List S-60
330 E. 83rd Street, New York 28, N. Y.

THANK YOU!
Hope you had a successful Recital!
Hope you have an enjoyable Summer!
Sincerely
ART STONE DANCE SUPPLIES
125 West 45th St.
New York 36, N.Y.

STUDIOS FOR SALE
Well established suburban money-making dance studios in large Northeastern Ohio city at reasonable price. Leaving state; if interested write immediately for details to Dance Digest, Dept. 'B', 376 Almaden Ave., San Jose 10, California.

WE APPRECIATE
your mentioning
DANCE DIGEST
when you order from
our advertisers.
—thank you.

DANCE TEACHERS' ASSOCIATIONS

You are welcome to send news of Your Association to this Column

DANCE MASTERS of AMERICA, CHAPTER 29 held a One-Day meeting May 1 at the Sunset Bowl in Spokane, Wash. Faculty included: Therese Elliott, Beginner's Ballet Combinations; Peggy Rene, Hawaiian; Bernice Weiscoff, Beginner's Soft Shoe; Rene, Review of Spanish Dance, and Arlene Wadkins/Sally Seiler, Rehearsal of DMA Line Girls.

DANCE MASTERS of WISCONSIN met at the Julia Kuhlig Studio in Milwaukee, Wisc., April 24th. Included on the faculty were: Carol Noll, Modern Jazz; Shirley Van, Character; June Rold, Children's Work, Robert Colton, Ballet, and William Hug, Modern Jazz. Ballroom Session: Louis Girard, Agnes Klein and Julia Kuhlig.

DANCE MASTERS of AMERICA, Club 13, met at the William D'Albrew Studio in San Francisco, May 1st. Faculty included: Glenna Bell Moening, Ballet; Olga Ziceva, Lecture and Demonstration on Choreography; Robert Vallejo, Teen-age Varieties; Amy Powell, Be-Ginner's Tap; Barbara Keith, Cha Cha; Ron Sargent and Irene Weed, Western Swing and Jo Butitta, Samba and Swing Mixers.

DANCE EDUCATORS of AMERICA held a March meeting in New York City in which some 275 teachers attended. Twenty-one examinations were givn in one day. The Training School for Dance Teachers will be held July 4th-14th. Training School for Ballroom Teachers will be July 15-16. Ballroom Convention July 17-18, Student Convention, July 18-22, 28th Annual Convention, of Theatrical Arts, July 17-22 and the Northwest Regional Convention Aug. 28-30 (Seattle, Wash.). All other activities will be held in New York City at the Waldorf Astoria Hotel.

DANCE MASTERS of America, New York City Chapter held a One-Day Material Session April 24th at the Hotel Edison in New York City. Faculty included: Raol Belabert, Mime; Jimmy Sutton, Tap; Bob Hamilton, Tap; Aennchen, Novelty Dances; Orest Sergievsky, Ballet; Sis Anagnostis, The Balladina; Arthur Dale, Cha Cha and Ballroom Committee, Plena (Playna). For details on this dance see item elsewhere in this issue.

DANCE MASTERS of OHIO Club 16 Bulletin News: We regret to announce that Clement O. Browne who has held every office in the DMO since joining in 1926 has retired. Joyce Kegan Flynn will tak over the duties as of July 1, 1960. Marie Miller, treasurer of DMO, will be happy to hear from her many friends where she is confined in the Glenville Hospital, Euclid, Ohio. Next meeting will be July 10th.

ASSOCIATED DANCE TEACHERS of SOUTHERN CALIFORNIA Club 1, held a one-day meeting May 15th at the Statler Hotel in Los Angeles. A special Mass Meeting was held to protest "socialized dance lessons." A Ballroom session was held from 2 to 3 .m. by John March and Volunteers. Bulletin Note: "There is ever accumulating evidence that if w don't insist on Private Enterprise in the Dance Teaching Business, the Dance Studio of today will soon become a myth."—Ray Leslie, President DMA Club 1.
The A.D.T.S.C. Convention will be held from July 2 through the 6th, and the Ballroom Workshop Jul/ 2-3, at the Statler Hotel in Los Angeles, California.

CHICAGO NATIONAL ASSOCIATION of DANCE MASTERS will hold its Summer Session July 11-15, Convention, July 17-21 and Ballroom Workshop, July 16. Sessions will be held in the Sheraton Towers in Chicago, Illinois.

DANCE MASTERS of AMERICA, Inc. will present the following events: New York City Pre-Convention Ballroom, July 9-10 Roosevelt Hotel, N.Y. City; New York City Convention, July 11-16, Roosevelt Hotel, N.Y. City; Miami Beach Teacher Training Course, July 25-29, Americana Hotel, Miami Beach, Fla.; Miami Beach Pre-Convention Ballroom, July 30-31, Americana Hotel, Miami Beach, Fla. and Miami Beach Convention, Aug. 1-5, Americana Hotel, Miami Beach, Florida.

CECCHETI COUNCIL of AMERICA will hold its Summer National Seminar, July 10-14, and the Student Normal School, July 6-9, at the Park Shelton Hotel in Detroit, Michigan.

NATIONAL ACADEMY of BALLET will hold a Summer School for Teachers in N.Y. City July 11 - Aug. 19 and a West Coast Seminar for Teachers and Students at San Mateo, California, June 27-July 1.

AL GILBERT'S WEST COAST DANCE FESTIVAL will be held June 29 through July 3, at Al Gilbert Theatrical Dance Studios in Los Angeles.

NEW BALLROOM DANCE IS INTRODUCED—"PLENA"

Dance Masters of America, New York City Chapter, introduced the Plena, popular dance of Puerto Rico, to more than 300 dance teachers on April 24th, at the Hotel Edison in New York City.

Joe Valle, Puerto Rican orchestra leader, played for the presentation with a full orchestra of 12 Puerto Rican musicians thus enabling the dance teachers to hear the true rhythm of the fascinating music.

Albert Butler, president of the New York City Chapter, read a congratulatory cable from Donna Felicia R. Gautier, Mayoress of the City of San Juan: "Sincerest congratulations for your presentation of our torrid Plena in the mainland. That catchy Puerto Rican rhythm shall soon be hummed and danced throughout the nation."

Top ranking officials of the Puerto Rican government in attendance were: Joseph Monserrat, Chief of the Migration Division, Puerto Rican Department of Labor. Juan Sanchez, President of the Federation of Hispanic Societies was also present.

New York City's Mayor Robert F. Wagner was represented by his executive secretary, Frank Doyle. Commissioner Marietta Tree (wife of Sir Ronald Tree), of the Mayor's Commission on Intergroup Relations also was present.

The Plena presentation was the work of the Ballroom Committtee of the Dance Masters of America, New York City Chapter. Albert Butler, chairman, John Clancy, Vic Wilson, Joe Piro and Bob Belkin presented the basic step and variations of the Plena.

After the official presentation, teachers and guests adjourned to the Sun Room of the Edison, where Joe Valle played for dancing until 7 o'clock. All joined in dancing the Plena. It is the general feeling that the Plena will be an important new addition to the American dance scene.

Later in the evening the Dance Masters joined in a Plena party at the Tavern-on-the-Green in Central Park. Members of the Ballroom committee and their partners presented the dance and then did a multiplication dance with the guests. Monchito and his orchestra played the Plena for the Tavern-on-the-Green affair.

J. Howard Ferguson and Franklin Oakley, past-presidents of the Dance Masters of America, and Leroy H. Thayer, secretary, were guests of the New York City Chapter for Plena day.

A & L THEATRICAL FABRIC & SHOE CO.
Toe — Tap — Ballet — Acrobatic Shoes
Costume Fabrics — Rhinestones, etc.
Leotards — Opera Hose — Danskins
Blacklight Fabrics — Lite Equip.
Hawaiian Skirts — Leis — Gourds
Majorette Fabrics — Boots — Batons, Etc.
Stage Make Up — Wigs — Santa Suits
STEPPING TONES Records
Mail Orders Promptly Filled
1823 Franklin, Dept. DS, Oakland, Calif.

★ ORDER BY MAIL ★

TAPCO TAPS
RUSSELL RECORDS
BALLET PRACTICE BARRE
DANCE ROUTINES
PERSONALIZED STATIONERY
Send for Free Catalog
RUSSELL RECORDS, INC.
Dept. T-5
P. O. BOX 323 VENTURA, CALIF.

DMA, Inc. NYC Chapter, present the 'Plena' at their April meeting.

CORPS de BALLET — Dance students of the Mary Louise Megert Studio are pictured above. Front row, l. to r., Sharon Lee Siebenaller, Diane Luther, Cleo Lowe, Diann Fonderlin, Julie Suciu, Janet Rae Kohn, Jeanne Oliver. Back row, Joan Mier, Barbara Ferrance, Judy DeForest, Suzanne Zahnow, Mary Ann DeMare, Beverly Ambrose, Susan Boron.

(Dancers are from Niles, Ohio.)

ENROLL NOW!

SAN FRANCISCO'S
ACADEMY OF BALLET

ALAN HOWARD
GUEST TEACHER

2121 Market St.

Announcing...

HEADLINER
RECORDS

Watch for the
NEW
HEADLINER RECORDS

All standard tunes. Orchestra
recorded for dance
accompaniment.

For complete information write:
Hoctor Records, Waldwick, N.J.

Members of the Suncoast Ballet, performing at the statewide "Jeanie With The Light Brown Hair" contest, sponsored by the Florida Federation of Music Clubs were, from left to right: Arlene Jachens, Kathy Kessler, Jean Odenwald, Pam Morris, Jill Johnson, Jean Preece, Cathy Domeier and Kai Hally.

The Suncoast Ballet group has appeared twice in the past at the Florida Folk Festival at White Springs. It is a non-profit civic group, formed in 1956 to help youth become interested in cultural activities and present ballet to the Suncoast area.

The membership drive is now under way, and memberships are helping to support a student scholarship fund for young dancers.

MEDAL BALL REPEAT SUCCESS

Again setting a pattern of high standards that might well be emulated in youth dancing throughout the country Derrall and Chloe Call repeated past successes in the fifth presentation of their annual Grand Medal Ball Saturday, April 30, in the Municipal Auditorium in Long Beach.

Appearing before an appreciative audience of 4,000 adults and youngsters Call's advanced Medalist students put on a highly entertaining program of specialty and production exhibition dancing climaxed by the presentation of trophies to more than 200 students earning their bronze and silver awards.

Topping off the demonstration dancing of the trophy winners were several numbers including a dance poem performed by Bobby Burgess and Barbara Boylan (judged grand

KNOW YOUR BALLROOM DANCING

By THOMAS & ROGERS

(For an interesting article and talk given by Mr. Thomas before the National Ballroom Operators Association in New York City last year, see the January 1958 issue of Dance Digest. A few copies of this issue are still available at 35¢ each.)

INTERNATIONAL WALTZ FORMATION ROUTINE

SET THREE:

(a) Couples 1-3-5-7 dance to center with two double reverses and contro-check and then out with swivel to the right on both feet, then pushing right foot forward into natural spin turn facing outside of circle. 6 BOM

(b) Couples 2-4-6-8 dance spirals in place, facing center during (a).

(c) Couples 2-4-6-8 dance to center with two double reverses and contra-check and then out with swivel to the right on both feet then pushing right foot forward into natural spin turn facing outside of circle. 6 BOM

(d) Couples 1-3-5-7 dance spirals in place, facing outside of circle during (c).

(e) All couples in each formation team dance traveling spiral into second large circle around ballroom **6 BOM** and then dance a double reverse and an underarm turn with curtsey ending in front of present outside circle dancers.

Girls then rise turning to partner. Exit by spirals. 2 BOM
This can be danced by a single team of 6 or 8 couples. 8 BOM

TOTAL 64 BOM

Left to right: Ginger Cummer, Cynthia Kwick and Penny Hempl, James Rozanas, students who will demonstrate the maestro's new Chain Acrobatic and Tumbling routine during his 3-month teaching tour June 1 - Sept. 1, 1960. Additional tour stops include: Mexico City and Acapulco, Aug. 5-14, and the Marion Gomez Studio, Texas City, Texas, Aug. 17-21. Phone WI 5-2883.

national ballroom champions, junior division at 1959 Sweethearts' Ball); and a swing number by Daryl Gibson (senior division grand champion), John Buckner and Barbara Marshall (national champions).

A real hit was the international style dancing by English champions, Thomas and Rogers. Gary Fisher and Valerie Thomas danced a tango.

Ruling over the gala event by the decree of the 11,000 membership of Call's 92 dance clubs were Bob Peterson and Kay Bee whose coronation waltz made an entrancing picture.

Two of their gold medalists, Gene Steineckert and Charlese Zimmerman, recently won one of television's highest cash prizes, $3,000, with their beautiful waltzing.

did you know
this
is
DANCE DIGEST'S
10TH
ANNIVERSARY
YEAR
"and there's a good reason why!"

ORDER BY MAIL!

Your Own
ADDRESS LABELS
1000 for $1

ANY MESSAGE UP TO FOUR LINES neatly printed in black on white, gilt-edged, gummed paper 1½ inches long. Packed in a re-usable plastic box, and padded in books for easy handling. Use them on your checks, books, dance routines, stationery, phonograph records and brochures.

1,000 for $1
or 5,000 for $4.50, prepaid

(Not over 27 letters and spaces per line, please — Allow approximately two weeks for delivery.)

ORDER TODAY from:
DANCE CRAFT, 376 Almaden Avenue, San Jose 10, California

Enclosed is my ☐ check ☐ Money Order

for $.....

Please send (amount) ..... personal labels with the following wording:

(Please print)

1. .....
2. .....
3. .....
4. .....

Please mail labels to:

Name.....

Address.....

City.....

Zone.....State.....

(California residents please add 4% tax)

INDEX OF DANCE SCHOOLS

• *SAN FRANCISCO, CALIFORNIA*

WILLIAM D'ALBREW
BALLROOM and EXHIBITION MATERIAL including the INTERNATIONAL style of Ballroom Dancing, for teachers
Member Dance Masters of America and California ORdway 3-7612
1616 California St., opposite Blum's

MASON-KAHN DANCE STUDIOS
Home of the "Mason-Kahn Dancers"
1125 Market St., — San Francisco 3
6240 Mission St. — Daly City, Calif.
Ballet — Tap — Acrobatics — Jazz
Professionally eligible dancers contact Mason-Kahn re membership in the Mason-Kahn Dancers

• *SOUTHERN CALIFORNIA*

BAKER DANCE STUDIOS
Executive Offices:
108 South 10th Street, Montebello
PA 1-3500
Member of Dance Masters of America and Dancers International

• *SANTA MONICA, CALIFORNIA*

THOMAS & ROGERS
Specializing in Teacher Training
• Adjudicating • Exhibitions • Trainers
of 1957 N.B.O.A. Champions
All Around
522 SANTA MONICA BOULEVARD
SANTA MONICA, CALIF. EX 5-6652
Home of the "International Style"

• *OKLAHOMA*
• *OKLAHOMA CITY, OKLAHOMA*

KOTCHE'S SCHOOL OF BALLROOM DANCING
Specializing in Ballroom Class Instruction for over 30 years
416 N. Hudson — Oklahoma City, Okla.

• *MASSACHUSETTS, LYNN*

HARVEY GORDON BALLROOM STUDIOS
Main Studios, 10 Central Ave.
Social Dancing — Open Adult Classes

BACK ISSUES

of DANCING STAR MAGAZINE

contain a wealth of interesting ARTICLES, NEWS and PHOTOS from the world of dance . . . plus valuable reference material

Order back issues now to get these interesting articles:

- ☐ "A Matter of Babies," an informal meeting with Isadora Duncan, April and May, 1953 — both for 50c
- ☐ "Tumbling vs. Acrobatics," March, 1952 ..... 25c
- ☐ "Selling Dancing," an editorial, February, 1953 ..... 25c
- ☐ "Your Goal and How to Attain It," April, 1952 ..... 25c
- ☐ "Cindarella of the Ballroom." Montovani explains why the Tango isn't popular, February, 1952 ..... 25c
- ☐ "Ballroom Etiquette for Children," May, 1952 ..... 25c
- ☐ "Never Had a Lesson in My Life" (an excerpt) June, 1952 ..... 25c
- ☐ The Story of the National Smooth Dancers, Inc., July, 1952 ..... 25c
- ☐ "Suggestions for (Baton) Team Twirling Groups," Aug. - Sept., 1952 ..... 25c
- ☐ The Story of "Alicia Alonso", October and November, 1952, both for 50c
- ☐ "How to Criticize a Ballet," December, 1952 ..... 25c
- ☐ "Did You Know This About Dancing?" January, 1954 ..... 25c
- ☐ "Extraordinary Dances," March, 1954 ..... 25c
- ☐ "Dancing Brought Them Fame and Fortune," May, 1954 ..... 25c
- ☐ "Dancing's Unusual Side," June, 1954 ..... 25c
- ☐ "The Teacher of Kovack and Rabovsky," July, 1954 ..... 25c
- ☐ "Do Vocalists Spoil Our Dance Tunes?" August-September, 1954 ..... 25c
- ☐ "The Nutcracker of San Francisco," December, 1954 ..... 25c
- ☐ "Dancing: The Part It Plays in Our Daily Lives," December, 1954 ..... 25c
- ☐ Confessions of A Contortionist, Mar. '53 ..... 35c
- ☐ Tamara Toumanova, An International Institution, Mar. '53 ..... 35c
- ☐ Prado's New Mambo Is Sweeping The Americas, Jan. '52 ..... 15c
- ☐ Modern Dance Comes of Age In Mexico, Part 1, Oct. '54 — Part 2, Nov. '54, both for 50c
- ☐ The Finest Cure For Loneliness, Apr. '54 ..... 25c
- ☐ Wanted: More Boys for Ballet, Feb. '54 ..... 25c
- ☐ Methods and Planning for Group Instruction In Social Dancing, Feb. '54 ..... 25c
- ☐ Impediment to Better Ballet, Nov. '54 ..... 25c

NOTE: Variations in the price of Back Issues of DANCING STAR Magazine are determined by their scarcity.

DANCING STAR 376 Almaden Avenue, San Jose 10, Calif.

Please send me back issues checked. Enclosed is my ..... Check ..... Money Order for $ ..... Sorry, no C. O. D.s.

Name (Print) ..... Address .....

City ..... Zone ..... State .....